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do when finally they are rid of the Greeks. Here he was mistaken, for he never lived to "drink a cup of freedom in his halls."

When Socrates was condemned to death he said to those who condemned him, "I wish to foretell the future to you, for I am now at that point where men especially prophesy, when they are about to die." He then predicted certain things would happen which never came to pass. The signal failure of this prophecy changed in no particular the impressiveness or solemnity of the utterance.

We can demand only of a poet that he be true to life. In real life no noble and discouraged father ever left his family for a scene of imminent danger without some such parting as the farewell pictured by Homer. Whether or not it is to be in truth the final parting cannot then be foreseen.

Would the grief of Penelope during those twenty years have been more bitter if at the end Odysseus had not returned? We can look at the outcome and anticipate sorrow or comfort thereby, but Penelope, Hector, and Andromache could not. The poet chose to paint their feelings rather than ours. This, it seems to me, is the essence of the whole matter: the poet preferred to picture the emotions of the actual participants in the action of the poem rather than those of the hearer or reader.

All that this scene needs as a background is the presence of an immediate and unusual danger, a brave and discouraged husband, and a loving and solicitous wife. These we have in Homer and any change in this scene or in its setting must be at the expense of poetic beauty and poetic truth.

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ROBERT BROWNING AND ALCIPHRON

Readers of Browning need not be told that he was well read in Greek; but I think no one has called attention to the contribution of Alciphron to certain passages in *Balaustion's Adventure*, the narrative which introduces the English poet's "transcript" of the *Alcestis* of Euripides. The fact is of interest because it illustrates the range of Browning's reading and his ability to find the materials for spirited verse in some of the more arid and neglected portions of ancient literature.

At least three of the names of the four girls in Balaustion's imagined audience are taken from the letters of Alciphron. She calls them Petale, Phullis, Charope, Chrusion. Megara writes to Bacchis (*Alc.* i. 39. 2):

πάσαι παρήμεν, Θεττάλη, Μοσχάριον, Θαίς, Ανθράκιον, Πετάλη, Θρηναλλίς, Μυρρίνη, Χρύσιον, Ζευξίπη

Another letter is addressed by Glaucippe to Charope (iii. 1). The name Phullis is more likely than the others to have occurred to the poet without reference to any specific source, but it also is found in the heading of a letter (iii. 16).

Balaustion's impassioned appeal for Athens is derived from Alciphron:

No!
 Never throw Athens off for Sparta's sake
 Never disloyal to the life and light
 Of the whole world worth calling world at all!
 Rather go die at Athens, lie outstretched
 For feet to trample on, before the gate
 Of Diomedes or the Hippadai,
 Before the temples and among the tombs,
 Than tolerate the grim felicity
 Of harsh Lakonia!

The last lines are a paraphrase from the concluding words in the letter of an Athenian, homesick for Athens after a visit to the Peloponnesus:

ἄμεινον γὰρ πρὸ τῆς Διομηίδος πύλης ἢ πρὸ τῶν Ἰππάδων ἐκτάδην κείσθαι νεκρὸν τύμβου περιχυθέντος ἢ τῆς Πελοποννησίων εὐδαιμονίας ἀντέχεσθαι (iii. 51).

It must be remarked, however, that the Diomeid or Diomeian gate has nothing to do with Diomedes. Presumably Browning was using a text in which the familiar name of the Homeric hero was substituted for the unfamiliar name of the Athenian gate. The grammatical error of connecting *Διομηίδος* with *Διομήδης* would have been hardly possible, but an incorrect reading might easily pass unchallenged. The poet could not be expected to have an exhaustive knowledge of Athenian topography. The grammarian may still justly object to "Hippadai." The authentic ancient form is *Ἰππάδες* (see L. and S. s.v. *ἰππὰς*). Browning exposes himself to minute criticism of such details, because of his tendency to recondite allusion and an air of erudition. Judeich believes that this gate was identical with the gate of Diochares,¹ and acquired the name from its use by the Athenian cavalry in passing to and from their place of exercise in the Lyceum. The roads leading into the country from both these gates were bordered with tombs, like the more famous road from the Dipylon. Alciphron refers only to burial in these cemeteries, of course. No ancient Greek would wish to have his body thrown out "for feet to trample on," however hallowed the place.

Balaustion continues:

Ours the fasts and feasts,
 Choës and Chutroi; ours the sacred grove,
 Agora, Dikasteria, Poikile,
 Pnux, Keramikos; Salamis in sight,
 Psuttalia, Marathon itself, not far!

This rehearsal of the sacred associations of Athens is composed by selection from a longer list in a letter from Menander to Glycera (ii. 3). The poet, invited by Ptolemy to Alexandria, refuses to accept the luxuries of the Egyptian court in exchange for the ancient rites and the patriotic memories of his native city:

¹ *Topographie von Athen*, p. 133.

ἐγὼ δὲ καὶ τὰς θηρικλείους καὶ τὰ καρχήσια καὶ τὰς χρυσίδας καὶ πάντα τὰ ἐν ταῖς αὐλαῖς ἐπίφθονα, παρὰ τοῦτοις ἀγαθὰ φνόμενα, τῶν κατ' ἔτος χοῶν καὶ τῶν ἐν τοῖς θεάτροις ληναίων καὶ τῆς χθιζῆς πιθουγίας καὶ τῶν τοῦ Λυκείου γυμνασίων καὶ τῆς ἱερᾶς Ἀκαδημείας οὐκ ἀλλάττομαι, μὰ τὸν Διόνυσον καὶ τοὺς βακχικοὺς αὐτοῦ κισσοὺς, οἷς στεφανωθῆναι μᾶλλον ἢ τοῖς Πτολεμαίου βούλομαι διαδήμασιν, ὀρώσης καὶ καθήμενης ἐν τῷ θεάτρῳ Γλυκέρας. ποῦ γὰρ ἐν Αἰγύπτῳ ὄψομαι ἐκκλησίαν καὶ ψήφον ἀναδιδομένην; ποῦ δὲ δημοκρατικὸν ὄχλον οὕτως ἐλευθερίζοντα; ποῦ δὲ θεσμοθέτας ἐν τοῖς ἱεροῖς κώμοις κεκισσωμένους; ποῖον περισχοίνισμα, ποῖαν αἵρεσιν, ποῖους χύτρος; Κεραμεικόν, ἀγοράν, δικαστήρια, τὴν καλὴν ἀκρόπολιν, τὰς σεμνὰς θεάς, τὰ μυστήρια, τὴν γειτνιώσαν Σαλαμίνα, τὰ στενά, τὴν Ψυττάλειαν, τοῦ Μαραθῶνα, ὅλην ἐν ταῖς Αθήναις τὴν Ἑλλάδα, ὅλην τὴν Ἰωνίαν, τὰς Κυκλάδας πάσας;

The allusions to the Lenaeon festival and to the drama in the first part of this passage may have suggested the climax of Balaustion's speech:

Ours the great Dionusiak theatre,
And tragic triad of immortal fames,
Aischulos, Sophokles, Euripides!

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ADDENDA ET CORRIGENDA

To the Editor:

SIR: Copies of my article in the January number of the *Classical Journal*, for which I thank you, have just reached me. Please allow me the following additions and corrections. There is a misprint on page 174, line 7: for § 37 read § 3. On page 173 the following footnote to "Gallic coast" (line 10 from foot) should be supplied: "Caesar's words, *ad inferiorem* . . . *deicerentur* show that the course of the ships was roughly parallel with the British coast, not diagonal in the direction of Cape La Hague. Moreover, I need hardly say that the skippers had no intention of running 170 miles."

On page 174 I intended to delete the words "that it was their 'rapid drift . . . that was fraught with danger'" (line 9).

On the same page the following paragraph, which I was anxious to add, lest I might have failed to do justice to Mr. Wightman, should be inserted before the existing footnote:

"Perhaps Mr. Wightman, although his own words imply that the ships were *in* danger, means that they would only have been in danger if they had approached so near a lee shore that striking would have been inevitable. But if so, the word 'danger' would be inadequate. Anyway, in all the other passages in which Caesar uses the phrase *magno* [or *quanto*] *cum periculo*—i. 10, § 2; 17, § 6; 47, § 3; iii. 1, § 2; v. 16, § 2; 19, § 2; 47, § 5; 52, § 3; vii. 14, § 7—he plainly means that the individuals or groups in question were in danger."

I am, Sir,

Yours very truly,

T. RICE HOLMES